ODD SHOWS AT THE FAIR. THEATRICAL PERFORMANCES ON THE MID-

THE MANNERS AND CUSTOMS AND AMUSEMENTS OF THE UTTERMOST ENDS OF THE EARTH.

WAY PLAISANCE.

[FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE.] Chicago, June 23.-The Plaisance, as every one should know, is a long, broad street, outside the main grounds of the Columbian Exhibition, but connected with them by a roadway running under the elevated tracks of the Illinois Central Railroad. It starts from a point toward the northeast end of the grounds and runs in an easterly direction from Stony Island-ave. to Washington Park. The 50-cent ticket admitting one to the Fair grounds entitles its holder to enter the Piaisance, but once there it is necessary to spend see any of the exhibits. True, some of the villages bear the enticing motto "Freier Eintritt," or "Free Entrance," but when you go insideon fee is exacted you may be sure there are shops, theatres, churches and museums with- marked features. It is evident that in a few

out of sight before they begin to play. There are instrument bearing a family resemblance to a could not see them. He was accompanied by his zither. It has the decided merit of making little vulet, who carried a huge Chinese umbrella. The noise. The other performers carry something in hero said a few pathetic words-you knew they their hands, which at first sight appear to be specimens of brica-brac. In reality they are drums. They are shaped like long necked vases was very much surprised to see them, and de-They are made of blue and white porcelain and the girls over rather critically, chucking the pretare about three feet in length. The drum is made of sheepskin, drawn tightiy over the base. Sticks are not used, the performer striking with his hands instead. Similar musical instruments are used but she was not to be won with so brief a wooling in the Turkish and Expetian theatres, excepting To gain her love he recounted the frightful adthat the drums are smaller and the upper part is ventures he had experienced. Evidently he had made of coarse, dark clay.

After the Algerian orchestra has done its best to drive the audience out of the theatre, a troupe dimes and quarters at every step in order to of dancing girls appear and take their places on the bench at either side of the musicians. The women are young and most of them are very pretty, though their beauty is of a type that is or rise that's another stery!" Where no ad- rarely admired by Americans. They have jet black hair, beautiful dark eyes and strongly



than in the places where a small entrance price

There are several theatres in the Plaisance, give a performance in their reservation, which paniment of alleged music. The costumes worn by have not followed in their attire. The Lapous manipulation of long whips, which they use for a variety of purposes. Coins are placed in the ground and the villagers snap their whips tral accompaniment by a series of shrill cries at at them. Nine times out of ten they succeed regular intervals. Each girl makes a specialty of in dislodging the money and in spinning it far some particular dance, and if she does it well she away. The whips have stout handles, and are made of heavy cord. They are used in driving dogs, but in the hands of an expert the whip becomes a valuable weapon of defence, it being possible to kill a man with a well-directed blow at a distance of twenty odd feet.

There are two Irish villages, and one pays a quarter to see either of them. Blarney Castle is a feature of the first, which is at the very entrance of the Plaisance. As a matter of fact, blarneying is kept up all along the line of this unique thoroughfare, though it is distinguished in French, German or Arabic. Blarney's rival in second village is Donegal Castle. The nearest approach to anything of a theatrical nature in either village is the weird and untaneful playing of an Irish piper. No charge is made for this torture, but the piper will accept anything in the way of a "tip" from 5 cents up, principally

Incidentally, it may be observed that an understanding of the "tipping" habit is the first widence of civilization given by any of our foreign friends. For instance, if you ride in a edan chair, you have two Turkish bearers and a small American boy to run ahead and clear the way for you. Seventy-five cents an hour is charged for the chair, but both of the bearers and the boy expect a tip. A nickel apiece satisthe cost of your ride es them, but that bring to 90 cents an hour, which is a good deal to pay for the pleasure of becoming seasiek on land. Then if you ride around the lagoons in a gondola, you pay half a dollar at the landing before you When you leave your boat, the gondolier stands before you with outstretched hands and murmurs: "Poor gondolier, somezing for ze povero?" or else: "Arrah, now, 'tis mesilf that sees by yer purty face ye've tin cents For a man may wear a for me mother's son." picturesque costume and manage a gondola yet an Irishman, for a' that and a' that. Even in India's building, on the main grounds of the Fair, a cup of tea is brought to you by a handsome Hindoo, who tells you that while no charge is made for the tea, you are at liberty to make the waiter a small present.

### THE DAHOMEYAN VILLAGE.

But to return to the Plaisance. One of the most absurd performances given there may be seen in the Dahomeyan village. Like the South Sea Islanders, the Dahomeyans are very economical in the matter of clothes. The women wear a single garment, decollete, sleeveless, and reaching to the knees. Voila cout! The men wear a garment which begins at the weist line and ends too abruptly to be called a skirt. One finds but little to admire in the faces of these people, but so far as physique is concerned, they are superb, resembling statues of shining bronze or polished In fact, so perfectly formed are they that admiration enables one to forget to be shocked at the simplicity of their costume. They are not overclean, but their village is not half so unpleasant as that of the Laplanders, who smother themselves in furs which their accestors, back to the fourth generation, used before them. The Dahomeyans spend most of their time outdoors, wife the Laplanders cuddle together in their illsmelling huts day in and day out. Consequently, though cleanliness is unknown in either village, that of the dusky tribe is the more agreeable, or at any rate the less nauseating of the two.

The Dahomeyans dance, of course, hadly any performance given on the Plaisance of which dancing is not the main feature. The steps of the African hallet are most simple. Any one can learn them. It is only necessary to stand on one foot for several seconds, leap in the air that for a while, hop across the floor, and yell. to a very great extent. A play that would last The yell is the hardest part of the dance to acquire. In its original form it is a species of war ery, but the Dahomeyans show a laudable desire abbreviated state. The theatre is in a large room to adapt themselves to American customs, and at one end of China's building on the Plaisance. they vary their native howl with an occasional It has scating capacity for several handred peo-"Ta-ra-ra-boom!" which they have been taught is ple, and an average attendance at each of the our National battle call. Some one has also told hourly performances of from one to three dozon them that the fashionable form of salutation in persons. On one occasion four women and one this country is to by the finger aside the nose, man constituted the audience, but the play was and it is with this refined and elegant gesture

that they welcome their visiters. five cents to see an elderly gentleman dance in a costume which consists simply and solely of an abbreviated white petticoat, but the majority of sightseers prefer to spend their money in other

### PRETTY ALGERIAN GIRLS.

In the Algerian theatre, a cool looking building, painted blue and white, and seating two or superfluous, as plays are not given, the entertainment consisting of music and dancing. The back of the stage is hung with dark Oriental draperies. There is a long, upholetered bench running from There is a long, upholetered bench running from the lates were to sit. You could distinguish the lates were to sit. You could distinguish the lates were to sit. You could distinguish the stage is hung with dark Oriental draperies. They were to sit. You could distinguish the lates were to sit. You could distinguish the stood by the lates were to sit. You could distinguish the stood of the Wicked Son. Finally the Brave Sister to stood the stage of the Wicked Son. Finally the Brave Sister to stood up and sang a few songs. This was to let to find the west and long blue and white roles, which bear as strong a resembleace to roles, the kidnapping and then they wept. The hard wept. So did the trave Sister. Under the plant bear as strong a role of a role, with the bear as strong a role of a role of the winder to roles, which bear as strong a role of a role of the winder to role of a role of the winder to roles, which bear as strong a role of a role of the winder to role of the winder to role of a role of the role of the role of the

till you fall on the floor in a fit. The play ended by the keroine's retirement from the stage for two minutes. On her return she presented to the hero a little sen, at which gift he was evidently delighted. The curtain them went down, leaving the audience somewhat dazed.

A THRILLING ROMANCE.

A week or two later the bill was changed, and an English synopsis of the plot of the new play was posted in several places around the room. This second play was extremely thrilling. The plot may be most clearly described by quoting one of the placards explaining it:

"The Play Represents a Chinese Marriage. The weedding Procession Met by the Wicked Son of a weedding Procession Met by the Wicked Son of a Minister and his associates, who Obtain the Bride.

The stages of two minutes. The men were delighted at this relief from responsibility.

Accompanied by the canopy-bearers, the valiant girls set out to find her stolen sister. The father and the hashand retried to make room responsibility.

Accompanied by the canopy-bearers, the valiant girls set out to find the state out to find the state out to find the restent from responsibility.

Accompanied by the canopy-bearers, the valiant girls set out to find the hashand retried to make room the supper. When suide the was counted the make room at the potted plants. The with him and with herself. The associates of the villain also reappeared. They were becoming rather borsel in about one minute. Then the Brave Sister distinguished herself. She fought with long swortls, with her feet, with seed them with our old friends, the woods, otherwise them with our old friends, the woods of the supper. The week of our to find the hashand retried to make room the supper. The father from the story of the her will the plant of the make room to find the hashand retried to make room to find the hashand retried to make room to find the hashand retried to make room in, and that your purse will suffer more severely | years they will become homely and coarse, and besides a number of miscellaneous entertainments ankles; others show a preference for baggy trousin the different villages. The South Sea Islanders ers equally long. They all wear loose waists of embroidered silk, and over these they have little consists mainly of so-called dancing to the accom- bolero jackets, thickly spangled with tinsel ornaments and jewels (at five cents the gross). Their these savages might be described in three words; waists are high necked and have sleeves made but perhaps it is as well to leave something to very long and full. They wear necklices conthe imagination-a course of action which they sisting of row after row of gilt coins, bracelets of the same pattern, silver anklets and gilt ornalanders entertain their visitors with the dextertime, and while she monopolizes the centre of the stage her companions lend variety to the orches

> the whole affair is a good joke. She carries two swords, and apparently thrusts the points into her eyes, her neck and her arms, all the time swaying her body from side to side and moving her feet as little as possible. Another and more pleasing dance is done with the aid of two scarfs which the performer waves above her head while striking more or less graceful attitudes.
>
> The whole entertainment occupies but half an

hour, though each of the dozen girls dances in

turn. At the end of the performance the mana-

is enthusiastically applauded by the other women.

who watch every motion with critical eyes. A

clever sword dance is a feature of the entertain-

ment. It is given by a pretty girl, whose con-

stant laughter impresses one with the idea that



comers that they are invited to remain and see the next performance, which will begin in five This is the polite Algerian way of showing the door to those who came in early. The manager has a hard time with his orchestra during these five-minute intervals. They invariably try to escape by sneaking out through a side loor of the theatre. The manager chases them, and then there begins a long and heated argument in which the pursuer invariably wins, and the crestfallen musicians return to their places.

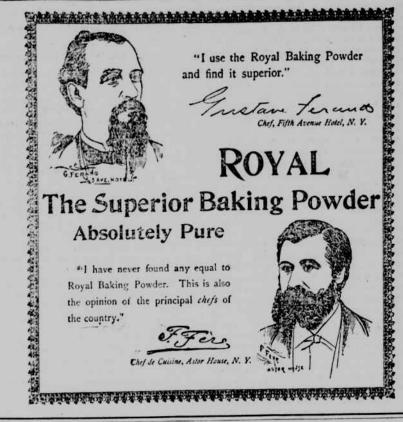
Torture dances are occasionally given at this theatre. The performers are men, and the audience usually becomes entirely masculine after the first dance, for few women have the strength of nerves to remain and see the thing out. The dancers seem to be afflicted with epileptic fits at first. Gradually they calm down and devote themselves to what impresses the audience as a series of novel and ingenious attempts at suicide. One man cats live coals, glassware and bits of crockery; another pierces his tongue with a sharply pointed iron stick, while a third thrusts a sword into his body and seems to find the sensation delightful. Live scorpions form the principal article of diet indulged in by one performer: another dances with a wrigeling adder attached to his nose by its fangs: still another makes a human pincushion of himself, with daggers for pins, and when he has planted enough knives in his flesh, he varies the monotony of the proceeding by dancing on red hot iron plates with bare feet. When the performance is over you harry out for an ambulance, only to find on your return that the dancers are bowing gracefully to the audience and that they show no signs of the "torture to which they have submitted themselves.

AMONG THE CELESTIALS.

The Chinese theatre is not so novel an attraction as it would have been a few years ago, before New-York had one of its ewn; still, the averag-Plaisance visitor finds much to interest him there-Genuine plays are given, though, out of deference to American taste, they are boiled down

A welding is the mair, feature of all the drames There is a Persian theatre, of which the less said given. The first play I saw began with a monothe better. Some people may care to pay twenty- logue by a venerable gentleman who were a long. about something or other, but not receiving any sympathy from the audience, he literally took a back scat, near the orchestra, which, as in all the Plaisance theatres, was stationed at the rear of the stage. Presently several young women came in, at least they were dressed to represent young women. They were clad in gaudy garments blazing with really fine golden embroidery, their cheeks were covered with rouge, perhaps half an inch thick, and they carried fans. They were

be ashamed of their feet, for they draw them up a young man appeared and the girls immediately stood up on their chairs with their backs to him. three men in the orchestra. One plays on an This was to let the audience know that the hero swelling into eval symmetry toward the base, cided to select a sweetheart at once. He looked come from a far away country, and the journey had been most fatiguing. He called his valet, and that individual looked up and shook the umbrella to show that the weather had been stormy during their trip. Then both men tripped across the stage, raising their feet very high at each step, and gathering their garments closely about them, to show that they had crossed countless rivers on their way. The heraine relented, and, leaning forward, rewarded the hero for the hardships he had endured with a kiss as good as his own. Everybody left the stage at once, excepting, of course, the orchestra, which had kept up an incessant din ever since the beginning of the play. In a few minutes the "supes" reappeared with a gorgeous canopy, the heroine entered in a brand new suit of clothes, and awaited the hero. When he arrived they stood together beneath the canopy and watched the gyrations of a troupe of dancers. Chinese fancing apparently consists of whirling around and around as fast as you can whirling around and around as tast as you can till you fall on the floor in a fit. The play ended from responsibility.



canopy borne by her hand-maidens. Her face is

discreetly veiled.

There are a theatre in this Egyptian village. a temple, and several side shows. You pay twenty-five cents to enter a tent, where a juggler tries to entertain you with a number of tricks not half so good as the simplest of Herrmann's or Kellar's. Another quarter is expended for the pleasure of seeing an eighteen months old baby lance in another tent. The child wears nothing but a tiny slip, which persists in rising to his neck and half choking him. He jumps up and down, kicks his little brown feet from side to side, and laughs happily if any one gives him a copper. If the donor happens to be a woman, he runs forward and kisses her hand gratefully. But he is not always merry. Sometimes the little feet are tired and the little body sways wearily as he tries to do his duty and dance for the Americans that have paid their quarter and must have their money's worth. Then the poor baby sobs as bitterly as any civilized child, though he tries to be brave, and occasionally rests a minute to dry his ears with his flimsy little slip.

A third twenty-five cents is exacted for the A third twenty-need to be compressed as the privilege of entering a thatched hut wherein are congregated half a dozen Soudanese. They pretend to dance, but their steps resemble nothing so much as the gyrations of a wooden jumping-jack. They deafen you with their howls, they rub their greasy heads agatest you best clothes, and they beg for money all the time you are near them. The vile grease they daub upon their hair has a mest disgusting oder, and their garments are dark with dirt. However, there is a boy in the but who is so handsome that it is reall? worth one's while to go and look at him.

The Egyptian temple is not an over-solemn place. Of course, there are the inevitable musicians and there are a namber of dancing girls. Their performance is not anusing, but at least it is dignified and free from vulgarity. Two young men stand at either side of the altar, and they are so immovable that at first one fancies them to be wooden statues. Experiments show, however, that they are slive and human, for if a young woman stares at them long enough they cannot refrain from smiling. But it takes quite as while to make their features relax in the slightest degree. privilege of entering a thatched hut wherein are

THE CAIRO STREET.

By Force. She is afterwards Recovered Through the Bravery Of Her Sister."

As a matter of fact, the play began with the appearance of the chief villain, the Wicked Son. To show how very bad he was, he stood on one foot till he fell over, and his companions in crime fellowed suit. Then they steed up and began all over again. Having given this evidence of villany, they conspired to kidnap the bride of a friend. After the fashion of all stage conspirations, they talked as loudly as possible, either because they were deaf, or else in a heroic attempt to drown the music of the inevitable orchestra, for which purpose the audience was truly chestra, for which purpose the audience was truly chestra. Every one hoped that she would turn her attention to the mouseign and murder them, but it was a vain desire. She fought the Wicked Son for fully ten minutes, while her sister looked on and smiled. It was an exciting duel. They used a dozen different kinds of weapons in turn, and before either of them dealt a blow they whirled around in the air, getting back just in time to muse each other, at last the Wicked Son was killed, and a last look at the wicked Son was it should be, but, between ourselves, it think the bride was rather sorry at the ending. No one could blame her. The Wicked Son was a far more interesting person that the wicked Son was a far more interesting person that the wicked Son was a far more interesting person than ber proved the structure of them dealt a blow they whiled around in the air, getting back just in time to muse each other. At last the wicked Son was killed, and a last look at the wicked Son was a far more interesting the construction of the musicana an chestra, for which purpose the audience was truly grateful. The villains retired and the Welding Procession appeared. The bride rode in a sedan chair, while her husband walked along, meekly enough, beneath a canopy borne by four girls The husband was of very little use in the play, for as soon as the villain returned to steal the bride he took to his heels, leaving the girls to fight alone. They were soon vanquished beneath the paper swords of their assailants. Meanwhile the bride evidently regarded the affair as highly romantic and delightful. To facilitate proceed ings, she left her chair and leaped on the back of her kidnapper, who bore her away in triamph. The men in the audience did not seem to eavy him his prize, though she was truly a sweet thing, with her Chinese outing shirt, silken trousers, and a pint of rouge on each cheek. This scen took place in the woods, a fact made clear by the "supes," who put a potted plant at each end of the stage as the Welding Procession entered. When the bride had been stolen, the perform-

brs left the stage and the "supes" removed the so that a child might know that the next act



took place in a house. It turned out to be the family residence of the bride's father. He came in merrily enough, econting a little song to himself. He produced a fan from his sleeve, wave l it gently with one hand, and stroked his beard with the other. He was the picture of happiness. Suddenly his unmarried daughter ran in. This was the Brave Sister. She seemed excitet, and it was soon evident that she had seen the busband coming home alone. Sure enough, he came along in a few minutes, speechless with de-They tried to make him explain matters, but he refused to speak, and they would never have known what had happened but for his four canopy bearers, who came to the rescue as benevo lently as though he had not left them in the lently as though he had not be could not say anything, they could. In a truly feminine manner they all screamed at once. They told about the kidnapping and then they wept. The husband wept. So did the Grave Sister. Litturately

"THE KURDISH DRAMA."

efforts are made by the management to explain everything to the audience. A printed English synopsis of the play is given to each visitor, and every one what they may expect to see if they enter. As if all this was not enough, during the course of the play an English-speaking Turk stands between the stage and the front row of seats and translates every speech as it is uttered

dish Drama." A young man has fallen in love with his cousin, and thereby incurred the displeasure of her parents. Her mother does not obcet to her nephew's love for her daughter, but the father is very anary about it. While he is liscussing the matter, a servant rushes into his tent to tell him that the tribe of Arab El Biel has descended upon the village, and is stealing all the cattle they can find. A few minutes later the Arabs appear, and after fighting Fayyad, the heroide's father, they steal everything in the tenf, including his wife and daughter. Pavyad bemouns his dot, and while he is grieving, his nephew Hassen comes to comfort him. Fayyad says that to any one that will rescue his family and recover his treasures, he will give his daughter in marriage. Hassan makes him swear that he will keep his promise, and Fayyad, being too unhappy to continue his objections to his nephew, swears that the young man may marry the fair Karrima if he can save her and her mother from the Arabs. Hassan goes out and in a short time returns with a troop of warriors. They start off in pursuit of the enemy, while Fayyad and some of his neighbors lament the trouble that has come upon them.

In the next act Hassan returns, victorious, of In the next act Hassan returns, victorious, of course. He leads in a number of the Arabs he has captured, and his warriors escort Karrima and her mother. The stolen cattle and Fayyad's other treasures are also brought back. Fayyad, deficilited with his nephew's bravery, declares that he no longer objects to him as a son-in-law, and in the third act westline festivities are in progress. The play ends with music and dameing. The only objectionable feature is the introduction of a "dames du ventre." It is not dameed exactly as it is in the Fast, but bears a sufficient posemblance to the original article to be decidedly suggestive and vulgar. The Turkish orehestra despice may make helf so much noise as one endures in gestive and vulgar. The Turkish orchestra does not make half so much noise as one endures in other Plaisance theatres. They used stringent in-struments chiefly, and though the much is tunc-less and monotonous, it has a weird fascination

A STREET OF CAIRO.

The Estatian village called Caire is one of the mest interesting places on the Plaisance. An admission tee of ten cents is charged. There are a number of shors, and the articles sold range from worthless trinkets to rugs valued at thou-ands of dollars. "Far Away Moses," known to every one that has ever visited the real Cairo, has a little box of a place where he sells the same kind of things that one finds in his famous bazzar in his own home. The imitation of a Calro street is very good; the houses are exact copies of those in the Egyptian city. One may ride a comel or a donkey, and the donkey boys are the real thing, and many a globe troiter recognizes old friends amongst them. These boys are fanny figures in their white turbans and long blue and white

a while to make the least east degree.

The Egyptian theatre is not a place to be commended to modest people. No play is given, the performance consisting of music and daneing. Some of the daneing is commonplace, but some of it is indescribably indecent. The "danse du ventre" is given with all of its original vaigarity and repulsiveness. As a rule, after it has been in progress one minute, every woman in the audience departs. It is really a disgusting exhibition, and it seems strange that it is countenanced by the managers of the Exhibition.

## COLLEGE GREEN.

PRESENT STATE OF THE OLD IRISH PARLIA-

From The Pall Mall Gazette.

surroundings about the Green, where such men as Grattan, Curran, Flood and Daly exerted all their eloquence in their country's

# CYCLING IN PARIS.

IT IS BECOMING A FASHIONABLE PASTIME-FEW WOMEN RIDE-SUGGESTIONS FOR COSTUME.

Paris, June 12. The bicycle is winning distinction. Since Lord Dufferin began to take his morning constitutional rides on a low bicycle in the Bois, the steel horse has almost become fashionable, but only between 8 and 11 in the forenoon. Clemenceau, who, if a tribune of the people, likes to pass for being "chic," has dismounted from his park hack to cycle in the morning. Zola takes lessons, and hopes soon to be a good rider. Aristocratic youthe, who are growing up under the care of reverend fathers at Juilly, Vaugirard and the Rue de Madrid, spend their Thursday holidays at "veloceschools" and in making excursions under the eyes of "veloce-trainers." The trainer now directs his efforts greatly to the teaching of an easy upright carriage on the cycle. It is not easy to acquire such a seat, though the thing is possible. The proper carriage is called "un siege de gentle It would seem as if the bicycle vocabulary could not get on without borrowing from English. Judging from the coinages which are so fast enriching it, it seems to me that the rule that is growing up is for one-half of every composite word to be English. Examples of this are "veloce-sport," "veloce-man,", "veloce-suit," "lightning-veloce," and "veloce-rider." The word "veloce" did not exist six years ago. It is a contraction of "veloce pede," the old-fashioned name for the bievele.

The rage for lightning speed in this kind of locomotion tends to induce an unpicturesque style of riding. To offer the minimum of resistance to the air the cyclist almost lies face forward on his machine, or sits with his backbone forming a strong curve. He neither looks to right nor left, but straight before him, and not to any great distance. Zola only took to eyeling after he had seen some "veloce trainers" for fair "artistes" look as well on their steel steeds as cavalry officers on their horses. The cycle has not yet been brought into the novel of any first-rate author. But being now in almost general use, for at any rate the stronger sex, we may expect soon to find it invested with a literary interest. The worst of cycling is that it has made the

roads round Paris, and I dare say round every great European city on this side of Scandinavia, dangerous to walk on. Scandinavia is not a good country for cycling on account of the frequency of gates on roads to prevent cattle straying from one stretch of forest to another. The forests of the environs of Paris for forty miles out, the roads through them being hard and shaded, are the great practising grounds for "veloce-men." One sees them in scores trying to shoot ahead of one another, but never hears them until they are almost on one. The bell alone gives the warning, the rubber tires of the wheels preventing them making as they spin round the slightest noise. Six hundred cyclists met at the Loges restaurant in the Forest of St. Germain on last Sunday. It was agreed that they were to go at a uniform pace and that they were all to .all in with each other at a given point at an appointed time, and then to fall into column and cycle into the courtyard of the restaurant. The manoeuvre was beautifully accomplished and with military regularity. A grand meet of 10,000 was arranged for at the banquet. It will probably take place at Chantilly after the autumn drill of the reservists. The tax on cycles will not keep down this mode of locomotion. But clubs intend to show their teeth at those Deputies who voted it by placing themselves and their machines at the service of hostile candidates. Were the legend of Mercury still to be invented, the god would be represented not with wings on his heels, but riding on &

Women over here do not now go in so much for cycling as might have been expected a few years ago. I fancy the manufacturers do not ufficiently study their wants. Cycling schools for women became too much in the nature of fast skating-rinks. In parks of chateaux young girls of family and fortune practise cycling. But they soon get sick of revolving round the same alleys and long for complete change of air and scene. Believing that every virtue that becomes a man becomes a woman, I should like to see young girls inured to fatigue by long It is now close upon a century since ast an Irish It is now close upon a century since ast an Irish Perliament assembled in Dublia; but much as the cycling tours. They might dress so prettily and surroundings have doubless aftered, time has wrought appropriately by adopting with some alterations appropriately by adopting with some alterations. the costume of the gentlemen of Queen Eliz beth's court. A neat-fitting dersage might re-In 1727, in consequence of the decayed condition of the old building, which had formerly been the town sidence of the Chichester family, it was determined a creek in home better adapted for the accommodation of the Lords and Commons.

Designs were called for, and that sent in by Mr. Designs were called for, and that sent in by Mr. Survey, the architect to the Board of Works, was accided. On the 3d of February, 1728, the foundation cane of the new building was laid by Lord Carteret, a Lord-Lieutenant, who went in procession from the page trousers of the Elizabethan time were simply a shortened tunic. They could save

or in winter a callaste bea preserve if from the orient animal better attended to the accommonation of the new callest for, and that some in by No-Persons. On a major if it is the control of the new halfing was half by Lord Cartered the Control of the new halfing was half by Lord Cartered the Control of the new halfing was half by Lord Cartered the Control of the new halfing was half by Lord Cartered the Control of the new halfing was half by Lord Cartered the Control of the Lord Cartered the Lord Cartere